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# AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 7

MARCH 1953

TWENTY CENTS



# AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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# OUR FIRST YEAR WITH YOU

This is the twelfth issue of AMERICAN SQUARES under the current management. What a year it has been! Educational, exhausting, exhilarating, entertaining, exhausting, and more. Now seems an appropriate time to review our policies and restate our aims.

AMERICAN SQUARES Magazine aims to represent and report on all sides of the American Folk Dance movement. We try to give you the picture of the entire movement as it exists throughout the country—including the fine points and the faults, the mistakes and the magnificence. We enjoy and approve of all true folk variations in style and approach, for we believe strenuously in square dancing "as it is did hyar 'n' thar"; yet simultaneously we believe that the people of every region should acquaint themselves with developments in other areas, if only to avoid the others' mistakes. It is to help in this mutual acquaintance that we are dedicated.

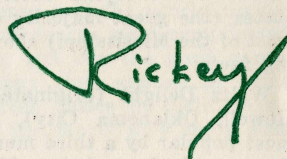
From our daily 25 pounds of mail we try to sift out the best available material for publication. Our single requirement is that the material be interesting. We have consistently reviewed every important book as it has come out, given notice of each new periodical, and kept up with reports on all the current recordings in the field. We continue to cover the entire national picture with associate and specialist editors in all corners of the country. We print dances, views, comments and opinions which are representative of all areas in square dancing. We depend upon the common sense and good judgment of each reader to reject what does not fit his situation. While not everything we print is good or usable, sooner or later we do print everything that is good and usable!

We shall continue our policy of publishing material of academic and scholarly interest. You know, in some places they still look down upon square dancing as a low-quality, strictly beer

hall recreation, definitely not for "nice people". We hope articles by people like Dr. Richard Kraus (Teachers College, Columbia Univ.), Miss Olga Kulbitsky (Hunter College), Arthur C. Erwin (Detroit School System), Dr. Joseph E. Baker (Univ. of Iowa), Dr. Roy McCutchan and others will do much to overcome what stigma may still attach itself to our American Folk Dance.

The other side of the masthead, our Book and Record Shop in Newark, has made many new friends in the past twelve months. Frank and Helen Kaltman have done a heroic job in handling a mail order business which has grown impressively under their care. This is, I am firmly convinced, because they are sincerely interested in every customer both as a square dancer and as an individual. I know our readers are growing fonder of both the Kaltmans and their service every day.

In summary, then, AMERICAN SQUARES is a magazine devoted not to just one leader nor small group of leaders, not just to one area nor only one way of dancing and certainly not to any one "great American" style, not merely to the personal activities nor fanaticisms of its staff—but to the American Folk Dance movement and all which it embraces. You, our readers, are the only judges of whether or not we are achieving our aims.

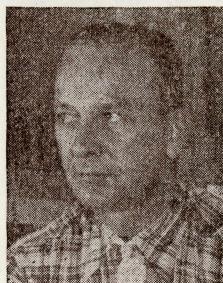
A handwritten signature in green ink that reads "Rickey". The signature is stylized, with a large loop at the beginning and a long, sweeping tail that extends downwards and to the right.

OUR COVER—Virginia Wallace comes through with a gay reminder that he who would dance must pay the fiddler, and that square dance clubs are no exception, when the Bureau of Internal Revenue reaches out its hand the middle of March. The hungry looking cat in the lower right hand corner (reminding you to feed the kitty) is from an original painting by Don Bartlett owned by Mr. and Mrs. Earl Eberling of Houston.



# AN OPEN LETTER TO COUPLE DANCERS

Roger S. Knapp was born in Washington, D. C., and attended school in Alabama, Georgia, Louisiana and Texas. He received his B.S. at Texas Tech and his M.D. at Tulane University. In addition to his medical background, he had had 19 years of band work and 25 years of glee club and choir; also, he is a graduate electronics expert, which enables him to build, repair and properly adjust PA systems. Presently full time City Physician for Corpus Christi, Texas, he works only eight hours a day, thus having his evenings free for square and couple dancing.



Roger was one of the first three "live" callers in South Texas and started teaching classes in square dancing for the City Recreation Department in 1948, adding couple dancing to the program in 1949. He organized the South Texas Square Dance Association in 1949 and was President in 1950. For four years he has been chairman of the Square Dance held as part of Corpus Christi's annual celebration of Buccaneer Days, scheduled this year for May 1, 2 and 3. He was on the round dance teaching panel at the Riverside (Calif.) Convention last year and will teach at the Kansas City affair the end of this month. He published his "Manual for Square Dance Instructors" in 1950 and is currently publishing the loose-leaf "Collection of Couple Dances" which was started in 1951. He and his wife Jean are the originators of such couple dances as Third Man Theme, Lazy River Two Step and the new Windsor release, 1898. In addition to all their other activities, the Knapps are parents of four charming daughters and a son.

## Dear Couple Dancers:

During the past year we've heard so much pro and con new and complicated dances coming out and older, better dances being forgotten that we decided to take a poll, using the mailing list of those dancers who received our "Collection of Couple Dances" as a good cross section of the country as a whole. Questionnaires were mailed to 320 dancers in 35 states, Canada, Alaska and Hawaii. We asked for names of the three most favorite dances, and for opinions on the number and type of new dances coming out.

A preliminary review of the results, based on 109 replies received from 27 states (the great majority of which are west of the Mississippi) show the following facts:

Waltz Delight (originated by Homer Howell, Oklahoma City), is listed as most popular by a third more votes than the second place choice, Old Soft Shoe (Jack Warner, Long Beach, Calif.). Beautiful Ohio (Buzz Glass, Oakland, Calif.) was third, with Irish Waltz fourth, Blue Pacific fifth and Jambalaya sixth, Black Hawk Waltz and Waltz of the Bells tied for seventh; Lazy River Two-Step was eighth and Doll Dance, International Waltz, Glow Worm Gavotte tied for ninth.

Seven of the top ten thus listed are waltzes; all but three of the above were

originated during the past five years. This would indicate that although some want the old dances back again, the newer ones are most popular. Out of a total of ninety-one dances named in the replies, of the top thirty only six old dances were included. (This poll did not include the International Folk Dances, since we are concerned presently only with the picture representing American Couple, Round, Sequence, Interval or Pattern dances connected with square dancing.)

## Too Many?

Answers to the question on number and type of new dances show a wide variation of opinion. Perhaps 90% state that they feel too many are being created, most of which are too complicated, yet most of these same people list the newest and most complicated dances as their favorites. For instance, choosing a card at random, I find a gent who belongs to two clubs, dances twice a week, says there too many new dances driving people away from round dancing, and on the same card lists the three newest and most complicated dances as his favorites!

As well as cards, we have received many interesting letters, from leaders as well as dancers. All show deep interest in couple dancing, and opinions range from the suggestion that "all couple dances be stopped for six months



# PROGRAM OF KANSAS CITY CONV.

## THURSDAY 26 MARCH

1 p.m.-10 p.m.—Advance Registration.

## FRIDAY 27 MARCH

10 a.m.-10 p.m.—Registration.

10 a.m.—Impromptu Get Acquainted Square Dance.

10 a.m.-12 noon—Panel Discussion, Recreation and School Leader Forum.

10 a.m.-12 noon—Callers Panel for Callers only 30 Minute Discussions each of (a) Sound Problems, (b) Callers' Techniques, (c) Program Arrangement, (d) Stimulating Interest in Square Dancing.

10 a.m.-12 noon—Panel: Association and Club Representative Problems.

12 noon-2 p.m.—Round Dance Workshop.

1:30 p.m.-5 p.m.—Get Acquainted Dancing and Square Dance Clinic.

2 p.m.-3:30 p.m.—Contra Dance Workshop.

3:30 p.m.-5 p.m.—Waltz Quadrille Workshop.

2 p.m.-4 p.m.—Callers' Swap Shop for Callers only.

7 p.m.-8 p.m.—Style Show.

8 p.m.-12—Everybody Dance (8 Locations!)

12 Midnight till?—Buffet and Party (Make Reservations).

## SATURDAY 28 MARCH

10 a.m.-10 p.m.—Registration.

10 a.m.-12 noon—Dancers' Panel Discussion.

10 a.m.-12 noon—Panel: How to Encourage and Start Square Dance Groups (Led by Recreation Leaders).

10 a.m.-12 noon—Callers' Panel for Callers only (continuation of Friday's Problems).

10 a.m.-12noon—Round Dance Instructors' Panel.

10 a.m.-12 noon—We Can Always Dance.

1 p.m.-3 p.m.—Musicians' Jam Session.

2 p.m.-4 p.m.—How to Organize a Federation.

2 p.m.-4 p.m.—Callers' Swap Shop for Callers only.

2 p.m.-4 p.m.—Round Dance Clinic.

2 p.m.-5 p.m.—Get Acquainted Dance with Short Workshop Periods (Square and Round).

7 p.m.—Style Show.

8 p.m.—Square and Round Dances (8 Locations).

12 Midnight-2 a.m.—Buffet and Party. Entertainment (Make Reservations).

## SUNDAY 29 MARCH

10 a.m.-10 p.m.—Registration (See Church Bulletin Board at Registration Booth for Those Who Wish to Attend Church).

1 p.m.—Sightseeing Tours (See Kansas City).

1 p.m.—Dancing in the Ballroom.

2:30 p.m.—'54 Convention Panel (State Leaders).

6 p.m.—Atomic Bomb Exhibition and Square Dance Costume Exhibits.

7 p.m.—Style Show.

8 p.m.-12—Square Dance (2 Locations).

Reservation for hotel rooms or tourist courts should be made in writing to Dena Fresh, 6028 Delmar, Mission, Kansas. For printed copy of this program, or for any further information, contact Dick Flucke, Conv. Hqtrs., World War II Mem'l Bldg., Linwood & Paseo, Kansas City 9, Mo.

and no new ones allowed to be published" to the statement that "the number of new rounds creates new interest and our knowledge increases with each new type". Many teachers expressed concern over poor quality of most of the new rounds—the rush into print of a routine for every new hit tune (often improperly phrased), with long and complicated steps usually borrowed from other dances.

### Interesting Quotes

**California:** Far too many to be healthy. Very discouraging to all but the most active. Caliber of the new is average. We deplore the Latin American influence in a few isolated areas.

**Texas:** Improving. More new dances the better. People seem to tire of one rather quickly, and not too many appreciate a dance with class. They want a new one.

**South Dakota:** Too many. Fewer dances learned well is better. Stick to old Folk Dances. We are discouraging our dancers with too many.

**Michigan:** Too many. Too many stoops, squats, claps, stamps and twirls for men.

**Pennsylvania:** We tinker with them but not seriously. Sorta stick to the older, traditional dances.

**Oklahoma:** Honestly don't you think all the known leaders should organize and call a halt?

The one universal opinion expressed by the teachers of couple dancing is that emphasis must be placed on sound basic steps of the schottische, polka and true waltz. I personally believe that well trained dancers can learn a new figure rapidly and have fun doing it. To the beginner and the poorly trained dancer all new dances seem complicated. Leaders must sift out the good dances from the many that appear in print, and must stress basics in their classes in order that the dancer may enjoy what he learns.

Those of us who "originate" the the dances do so because it is fun to arrange steps, or design new ones, to some particularly pleasing tune. It isn't important for everyone in the country to dance it immediately or to rush it into print before it has even proven itself in its own locality. Dr. Shaw has said of a new dance, "Fine! Dance it! enjoy it in your own locality but don't try to make it cover the whole world."

(Continued on Page 20)



# LET'S LOOK AT SINGING CALLS

By Don Armstrong

Recently I was asked to give a short talk to be titled "Singing Calls vs. Patter Calls", and agreed to do so without really thinking about the title. In planning the talk, however, I found it impossible to follow the title accurately as I could find no logical "vs." angle. So I decided to present a brief picture of "Singing Calls" and then see if I could get invited back again to present the same picture about "Patter Calls". It worked, and here, in essence, is the first talk.

## General Value

There is great appeal and psychological value in using familiar, yes, even nostalgic, music for square dancing. After dancing to tunes we know, we leave the floor humming them, and happy; long after the dance we find ourselves humming, whistling or singing these tunes as we work or play. Every time we remember the melody we also remember the dance—or at least the fun we had doing it. This is especially true in today's, and yesterday's, singing calls.

## Caller Value

1. The musical association makes singing calls easy to memorize. This is especially valuable to playground workers, school teachers and others who use square dancing as part of their regular professional work with others. It's hard to "lose your place" in a singing call. The music should always remind you where you are and what comes next.

2. The phrasing is completely predetermined. The caller need only hold the place. This eliminates that nerve-grating annoyance of calling off-phrase.

3. Most singing calls are well planned, effective and correct in their choreography. The caller knows the timing is correct. Again, he need only hold his place, and the dancers will be able to execute the figure in the musical time provided. This is of tremendous value to the new or occasional caller.

## Dancer Value

1. Most dancers form a mental connection between the dance-figure and the associated music. Many dancers express satisfaction in knowing a dance, and look forward to each change of the figure. This creates instinctive confidence, and is psychologically very helpful.

ful.

2. Those who dance often to singing calls are, unconsciously perhaps, "molded" or "trained" to dance well, to the phrase of the music, and to utilize the proper counts for each figure. Such dancers soon learn to anticipate how much time it takes to carry out each part of the call, and to finish each part in time to commence action of the next. This helps smooth off the rough edges of many dancers and also carries over into patter-call dancing.

3. There is a certain amount of pleasure derived from listening to a good singing caller, and dancing-fun is many times inspired by the manner in which the call is sung or delivered. Other listening and dancing pleasures can come from the manner in which the square dance music is played, and also from the specific tunes used. Tunes for singing calls lend themselves readily to musical improvisation, lead-instrument changes, and the use of harmony, counter-melody, syncopation and other musical effects. Singing call tunes also have more varied musical structure, generally longer musical arrangements, and therefore provide more actual musical variety for dancing pleasure.

Singing calls should be considered by every good caller. They must have lasting merit, as they've been with us for an amazingly long time. But no picture that is entirely one-sided is ever complete. So let's consider some important factors affecting the use of singing calls.

## Pitfalls Of Singing Calls

1. Voice requirements. Let's face it,—some people cannot sing, others cannot even carry a tune. Why try? It becomes horrible to hear and creates tension rather than relaxed enjoyment. If you can't sing, use the "guide" of the music to "directive-call" the directions to the dancer in a pleasant tonal spoken command. This method will work with a little practice.

2. You can over-do singing calls just like any other good thing, and a singing caller sometimes over-uses his talents. Such a caller would not think of planning a program without variation in the figures, yet he refuses to use the other forms of calling. In so doing he fails to provide maximum value for his dancers.



Moderation and intelligent program planning will avoid this. If nothing else, the new or occasional caller can call his singing-call figure as a spoken directive command to hoedown music. Try it. This too will work and still provide the benefits outlined above.

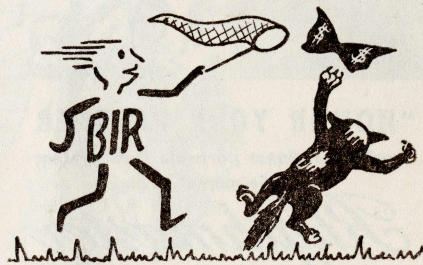
3. Many callers fail to vary fillers or breaks in any of their singing calls, even within the simple limits of fundamental knowledge. The same application of choreographical count or timing is true whether the music provides 16 measures of hoedown or 16 measures of "Crawdad", and no law says that everything must be sung. The use of the prompt, patter, tonal chant, spoken directive command, may all be worked easily into any singing call. Try it and see, and provide your dancers with simple, different and entirely "do-able" variety.

4. In the eagerness to call the latest "new" dances, and the desire to create the same, there has been an alarming number of singing calls with very poor, even totally incorrect choreographical planning. This results in dance sequences that "flow" very poorly or that are impossible without rat-racing. The same thing is true of the directive-call wordage. Unless you have a fairly good understanding of square dance choreography, I'd suggest you use only such calls as are already in wide use. If they were not good enough to get by they would not have survived. Further, assuming you are qualified, I'd suggest you yourself check the choreographical and directive-call wordage arrangement in any call before exposing your dancers to it.

5. Over-zealous vocalizing is a dangerous pitfall. It is easy to let your enthusiasm take control to the sacrifice of good directive calling, especially in singing calls. The only course here is to keep remembering that the directions are the most important, and after this comes any effect we wish to create vocally. Here again, intelligent use, with moderation, is effective.

Actually, I don't think I said a great deal in the above that anyone else could not have said as well, or better, because the facts are there for all to see. But maybe some others are overlooking the obvious; maybe, through this article, I've recalled something to your mind,

## THE IDES OF MARCH



By Emmette Wallace

The month of March brings Income Tax painfully to everyone's mind, and this, in turn, suggests to us the problem of taxes and finances for square dance groups. The following points have been brought out in correspondence with the Bureau of Internal Revenue:

1. Federal Admissions Tax is supposed to be collected and paid on money charged for admission to any square dance, regardless of who or what organization conducts the dance.

2. This applies to dances conducted by non-profit clubs and to municipal recreation depts.

3. It was hoped that the last bill introduced to Congress on this subject would exclude non-profit square dance clubs. It did not, but did specifically exempt the Metropolitan Opera Company. Write your Congressman and suggest this be changed.

4. Both local BIR collectors and the Washington hqtrs. have indicated that any money received as a free will offering or contribution is not subject to tax, provided NO monetary requirement is made for admission.

5. The fact that the money is DUES and not admission does not exempt it from tax.

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just as I did to mine in writing it. If so, we all may be able to get more dancer-pleasure from our singing calls. Let's hope so, 'cause square dancing, no matter how it's called, is sure fun!





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## The Roving Editor Comes Back to Texas

Sixty-five per cent—a large figure! Why has square dancing declined by that percentage in Houston? In 1950, there were 100 active clubs. At the beginning of 1953 there are only 35! Here is an opportunity for an interesting study, one that would be helpful to the whole square dance movement. Why did such a large number of experienced square dancers quit dancing entirely?

The remaining clubs, at least the ones I attended during my stay, are well attended and apparently growing. A beginners class of 78 couples just recently completed a course of instruction which would indicate that the interest in square dancing is still good. Summing it up, I would say though reduced in numbers, the movement in Houston is sound and well organized.

It is interesting to note that most of the clubs now limit the beat of the music to 128 and require the callers to select their calls from the club's list of dances. They are also using various measures to improve the calling by limitations on who can call.

Texas, and the Southwest in general, vary from other sections of the country in that you must ordinarily be an experienced square dancer before you can join a club. In many of the communities, teaching beginners to square dance is a function of the civic recreation program. The calling for the clubs is done by amateur callers under the direction of a master of ceremonies. Usually each caller will call one dance, so in the course of an average evening's dancing, you will hear six to twenty different callers. The level of the calling is good,—with a sprinkling of outstanding callers to add spice now and then. Due to the hot climate, dances are usually done in groups of two, occasionally only one. Seven minutes is considered a long dance.

While in Houston this trip, I squared up with the folks at Bellaire, St. Marks, Sally Goodin, Shell Lab. and the Hayloft Workshop. I am deeply indebted to Don Wise, Bill Lammons, Tom Mullen, Hal Biggers and their respective taws for their gracious hospitality. I should have liked to have spent an evening with Virginia Wallace (that's the clever gal who

(Continued on Page 20)



# honor your caller!



He's a hard-working guy who's doing his level best to help you enjoy your square dancing. He's always on the alert for things that will increase your fun and improve your dancing—and you can safely bet that he uses WINDSOR records to accompany his patter and singing calls. They have that certain beat, rhythm and "Lift" that makes YOU want to dance and makes HIM want to call.

Would you tell your caller for us that we are just releasing a new record for either patter or contra calling that is a PIP! Both tunes are old standards and the SUN-DOWNERS BAND has done a wonderful job of phrasing the music to help keep both caller and dancer on the beat. Available at 78 r.p.m. with almost 4 minutes of play and at 33½ r.p.m. with over 6 minutes of play with standard needle.

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#7108	#3108	OLD RED ROOSTER	A	136
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#7109	#3109	LIMBER JIM	D	132
		GOTTA CHOP SOME WOOD	D	136
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# RECORD REVIEWS

**London records. 10-inch, shellac, 78 rpm.**

**Price, \$1.05**

**#536.** Third Man Theme//Cafe Mozart Waltz.

This is the original record played by Anton Karas, the zither player who did the background music in the picture, "The Third Man." Of course this movie was a mystery story. Another great mystery is why anyone ever composed a dance routine to fit the background music of a murder mystery.

**#557.** Pepper Pickin' Polka//Goon Bones Polka.

Two peppy instrumental polka records beautifully played and in excellent rhythm. Someone should write a two-step routine to these tunes: they are very danceable.

**#549.** Naval Cadets' March (128)//The Khaki Boys' March.

A couple of excellent recordings which should find plenty of use. Great for grand marches and pattern marches.

**#337.** Brilliant Polka//The Accordion Polka.

Two excellent peppy polkas.

**#205.** Red Wing (128)//Whistling Rufus (124).

Red Wing is the best recording we have ever heard for this tune. Unfortunately it is not suitable for the square dance calls commonly used with this tune, as the repeats are not in the same place. The other side also contains excellent two-step music. To the Whistling Rufus side, may we suggest that some enterprising choreographer write us a new dance, the music strongly suggests a minstrel cakewalk routine.

**#163.** Two Play the Accordion//Green Eyes.

The first is a very fast polka in the Norwegian style. It should be well liked in Minnesota and other areas where they love and know how to dance these things. The other side is an extremely slow waltz which, if you need one slow for teaching purposes, will be fair.

**#125.** Clap Hands Polka//The Danish Nook.

Another pair of excellently played Norwegian type polkas.

As on all other London recordings, the tone quality is superb and quite superior to much of the work done in this country.

**Western Jubilee records. 10-inch, plastic, 78 rpm.**

**Price, \$0.89**

**#590.** Jambalaya Square (128) with calls by Paul Phillips// Same, instrumental.

This is the latest application of a hillbilly tune to square dancing, called in fine Phillips style. The orchestra consists of piano, saxophone, bass and drums.

**#591.** Put Your Arms Around Me, Honey, (128) with calls//Same, instrumental.

Another Paul Phillips tour de force.

**#806.** Comin' Round the Mountain (128)//Crawdad Song (128).

One of the best recordings we know of that fine old singing square dance tune. The second side is a superlative playing of what is rapidly becoming a standard in the square dance library.

**#712.** Jambalaya//Kentucky Waltz.

The first is more juke box music, — this time for a round dance, a two-step combination of the usual one, two, three, kick school. The other side is a waltz on more or less the same order.

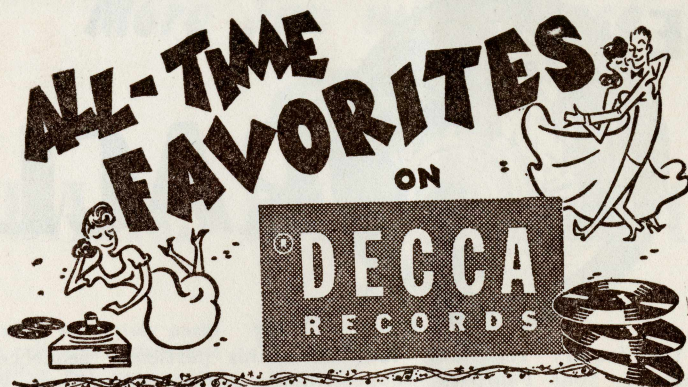
**M-G-M record #11417-A, 10-inch, plastic, 78 rpm.**

**Price, \$0.89**

**Titles:** Bluebonnet Waltz//Texas Lady.

The first is a synthetic folk style ballad which is excellently played in waltz time. Will make an excellent record for a pattern waltz. The other side is a superduper two-step recording, marred only by a hillbilly vocalist.





## SOMETHING OLD

Album DU	720	Cowboy Dances (Pappy Shaw Album).....	5.75
Album DAU	734	Square Dances (Ed Durlacher).....	3.95
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Album	665	Viennese Waltzes (Harry Horlick).....	4.35
Album	698	Strauss Waltzes (Harry Horlick).....	4.35

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23762	Merry Widow Waltz	Guy Lombardo
25059	Oxford Minuet//Tuxedo	Byron Wolfe
25058	Duchess//Rye Waltz	Byron Wolfe
25060	Varsouvianna//Veleta	Byron Wolfe
25061	Spanish Waltz//Moonwinks	Byron Wolfe
25032	Trilby//Military Schottische	Byron Wolfe
25363	Blue Danube Waltz	Harry Horlick
45026	Edna Schottische//Polka	"Whoopee John"
45029	Jenny Lind Polka//Finnish Waltz	Prehal Bros.
45024	Karlstad Bail Schottische	Harry Harden
45045	Happy Hugo Hambo//Evergreen Polka	"Whoopee John"
45063	Cuckoo Waltz//Musicky Polka	Freddie Fisher
45067	Herr Schmidt//Polka	"Schnikelfritz"

## SOMETHING NEW

### Single records .89 ea.

25014	Desert Stomp (Sugar Blues)	Clyde McCoy
23799	Anniversary Waltz	Guy Lombardo
24714	Blue Skirt Waltz	Guy Lombardo
24839	Third Man Theme	Guy Lombardo
25105	Nola	Ted Weems
25146	Doll Dance	F. Carle
27028	Mistakes	Fröba
46311	Kentucky Waltz	Ernest Tubb

## SOMETHING ELSE FOR YOU TO DO

27875	Blue Tango	Leroy Anderson
28287	Sugar Bush	Josef Marais
46339	Hitsitty, Hotsitty	Spade Cooley

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# THE



# RACLE

I read the inquiry regarding the Cuckoo Waltz in your February issue [from Ann Roehling, Fort Wayne, Ind.]. Here is the version of the dance as we learned it:

## Meas.

- 1-2 Two balance steps, or rocks, both starting on left foot, varsouvienne position, L.O.D. Balance forward and back.
- 3-4 Step, draw and turn, reverse direction. Step left, draw right, both pivot right face to reverse L.O.D. Weight now on left foot.
- 5-6 Repeat Meas. 1-2 in R.L.O.D.
- 7-8 Step, draw and turn, cross arms. When making pivot to L.O.D., cross arms right over left, facing each other.
- 9-10 Balance apart, together.
- 11-12 Repeat 9-10.
- 13-16 Three closed waltz steps, lady twirling on last Meas., right face, to resume varsouvienne position to repeat entire dance.

The record we use is Rondo with Ken Griffen at the organ. I hope this will help the reader with her problem.—Bill Clarke, Westchester, Ill.

In calling some figure where a gent goes from partner to corner to partner to right hand lady, is it technically correct to say:

Partner lady with the left hand round  
 Corner lady with the right hand round  
 Partner left go all the way round  
 To the right hand lady with the right hand round?

—Bill Edgemont, Philadelphia, Pa.

Absolutely not! If the gent follows the call in your line 3 he should be with his corner, not his right hand lady. The words you mention are in common use,

since this particular sequence is quite popular in figures like Texas Whirlwind, Throw in the Clutch, etc; nevertheless the words are technically all wrong. One possible correct wording for the movements your lines 3 & 4 is:

**Partner left with the left hand round  
 Go once and a half to the right hand lady  
 With the right hand round.**

(a) In reading explanations of dancers' positions in a figure, what is meant by "LOD"? (b) What are "Contras" which I am told are becoming very popular?—L. C. Philippus, Denver, Colo.

(a) "LOD" stands for "Line of Direction" and means the direction dancers move around the hall while doing a couple dance; the direction is counter-clockwise.

(b) "Contras" are one of the six geometric forms of the American Folk Dance; the couples form in "sets" of two parallel lines, gents to the right and ladies to the left (as viewed by the caller), each lady opposite her partner. The idea of the dance is to have certain couples "active" and progress toward the foot of the set while the other couples are "inactive" and progress toward the head. The Virginia Reel, for example, is a contra, and probably the best-known such in the U. S. Other names for contras are line dance, longways or longways dance, string dance, contre dans, country dance, contry (in New England vernacular), and they have always been extremely popular in northern New England, Southern New England and the rest of the U.S. are just recently becoming aware of this wonderful dance form, and many square dancers are fast becoming pretty good contra dancers also.



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Contra

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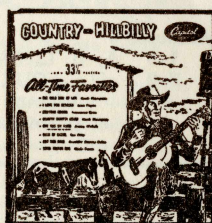
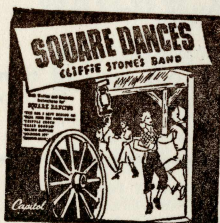
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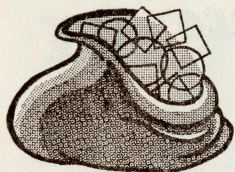
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# GRAB BAG



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—Frank and Olga.

## GLOW WORM GAVOTTE

**Record:** Windsor #7613 "Glow Worm".

**Formation:** Circle of couples, facing counterclockwise.

**Starting Position:** Inside hands joined; outside foot free.

### Measures

- 1 A. THREE WALKING STEPS FORWARD, starting with outside foot, and point toe of inside foot forward.
- 2 THREE WALKING STEPS FORWARD, starting with inside foot, and point toe of outside foot forward.  
Partners face and join both hands.
- 3 B. SCHOTTISCHE STEP TO MAN'S LEFT.  
Man: Slide sideward left with Left foot (ct. 1),  
Step on Right foot across in back of Left (ct. 2),  
Slide sideward left with Left foot (ct. 3),  
Swing Right foot or Point Right toe across in front of Left (ct. 4).  
Woman: Slide sideward Right with Right foot (ct. 1),  
Step on Left foot across in back of Right (ct. 2),  
Slide sideward Right with Right foot (ct. 3),  
Swing Left foot or Point Left toe across in front of Right (ct. 4).
- 4 SCHOTTISCHE STEP TO MAN'S RIGHT.  
Repeat Schottische step described in Measure 3,  
Man starting with Right foot; Woman with Left.  
Man release Woman's Right hand; inside hands remain joined.
- 5 C. THREE WALKING STEPS FORWARD, starting with outside foot, changing places with partner. Woman turns left under Man's right arm as she crosses over; Man walks forward to partner's place. Both face and point toe of inside foot forward.
- 6 THREE WALKING STEPS FORWARD, starting with inside foot, crossing back to own places, and point toe of outside foot forward.  
Ballroom dance position.
- 7-8 D. FOUR TWO-STEPS rotating clockwise with partner, progressing counterclockwise.

### — AS MIXER —

### Measures

- 1-6 A, B, C. SAME AS ABOVE.
- 7-8 D. FOUR TWO-STEPS turning away from partner with one outward turn, Woman progresses forward to new partner, Man moves back to new partner. Repeat entire dance with new partner.

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## POP GOES THE WEASEL—contra

1-3-5 etc. active

Down the outside, and back

— — — —  
— — — —

Down the center

— — — —

Same way back

— — — —

Circle three with the lady below

Once and a half around

Active couple raise your hands

Pop the lady under

Circle three with the gent below

Once and a half around

Active couple raise your hands

Pop the gentleman under

NOTES: There is no cast off as such in this; it is executed implicitly during the popping, after which active couples start going down the outside from their new position, just below the couple they just popped.

## POP GOES THE WEASEL #2—contra

1-3-5 etc. active

Active couple lead to the left

Balance with the lady

Circle three hands half around

Pop the lady under

Same couple lead to the right

Balance with the gent

Circle three hands half around

Pop the gentleman under

Down the center

— — — —

Same way back and cast off

— — — —

Right and left with the couple above

— — — —  
— — — —

NOTES: Active lady remains on the left of her partner during the balancing, circling and popping.

## WATCH IN 1953

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- 513—END OF THE WORLD (Mike Michele)  
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Flip, instrumental, Key "Eb"
- 572—TRINIDAD TWISTER (Marvin Shilling)  
WRIGHT'S STAR (Marvin Shilling)
- 573—OUT YOU GO (Marvin Shilling)  
ALLEMANDE BREAKS (Marvin Shilling)
- 807—END OF THE WORLD, (Inst.) Key "C"  
SUNFLOWER SQUARE, (Inst.) Key "Eb"  
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All around your left hand lady  
See Saw round your pretty little taw  
Box the gnat with your own little girl  
Now corner left with a once and a half  
Right to the next and you make her laugh  
It's once and a half and on you go  
And meet Sally Goodin' with a do si do  
Partner left and corner right  
Partner left but not too far  
Gents to the center like allemande thar  
Walk along boys in a backward star  
Shoot that star with a full turn around  
Promenade ma as she comes round

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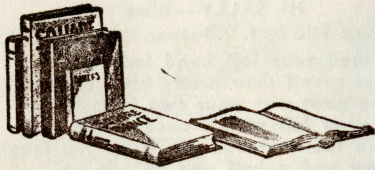
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# Book Reviews

Katke, Lee. **Step by Step Thru Round Dances.** Spokane, Wash., The Author, c1952. 55p. Available from us at **\$4.00 each.**

Here is the most ambitious contribution to the numerous new treatises on dancing. The author has an entirely new approach, complete with ring binder, beautiful print and an amazingly original dance vocabulary. Standard technical dance terms are avoided, and the dance instructions and descriptions are somewhat over-detailed, but this point should be helpful to those just starting out.

Contains eighteen dances.

Folk Dance Federation of California. **"Let's Dance" Volume A;** 30 Basic Dances. San Francisco, The Federation, 1953. 28p. **\$2.00**

A collection of 30 dances, several of which are folk. The balance are either English ballroom dances or California versions of exhibi-

tion routines. In general, the dance descriptions are very well done, although the references tend to be a trifle inaccurate. Road to the Isles, for example, is not a Scottish folk dance, but the application of an English recreational dance known as "Palais Glide" done to Scottish music.

The title implies that every folk dancer should start with these "30 Basic Dances". However we feel that most of the dances are not basic, and many require a high order of dance ability for proper performance. We greatly prefer the original publications, "Dances From Near And Far", of which there are 7 excellent volumes from which you can make your own choice. May we point out also that there are many volumes written by authorities which include music in addition to the dance descriptions for the same price as this book is being offered.

## MacGREGOR'S NEW DANCE DICTIONARY

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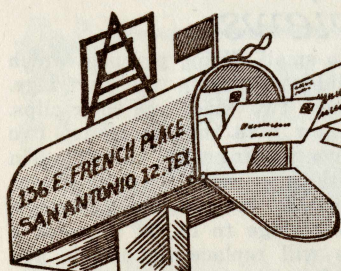
Contains: (1) Square Dance Dictionary—Detailed description of over 100 basic square dance figures, (2) Round Dance Dictionary—Description of basic round dance steps and figures, (3) Dance Bibliography listing 26 sources of books, magazines, and descriptions, (4) Cross reference of over 214 dances and MacGregor Records, (5) Information on selection, care and use of records and sound systems, (6) Discussion of "Practical Considerations" of Square Dancing, i.e., cleanliness, liquor, clothes, courtesy and other information.

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# LETTERS FROM OUR READERS

Dear Rickey:

Along with my subscription renewal I want to send you a word of commendation for the leadership you are showing in making square dance publications more worthwhile to square dance folks. So far as I know, you were the first to publish articles giving a comprehensive picture of what is going on in different sections of the country, articles telling what is wrong and what is right with square and round dancing and with calling and on phrasing and other helps for the caller. All of those subjects have been copied by other publications, and now your Grab Bag idea is being copied.

I should like to suggest another first, and that is a discussion of timing for the caller. I, as an amateur caller, would appreciate it—Warren Adams, St. Joseph, Mo.

● When some of the dust settles over the phrasing "hassle," we'll probably get into a discussion on timing.—Editor.

Dear Rickey:

Altho I am a subscriber to four magazines, AMERICAN SQUARES is still my favorite love ad I have found that under the new management it has truly become the American Squares covering all sections. Here we now have news and information in one magazine that was formerly obtained only by subscribing to a half dozen regional publications.—"Pop" Sprunger, Bristol, Ind.

● It makes me a little humble to think that a man like Pop Sprunger, who has been calling for over fifty years, can still find helpful information of various sorts in our magazine.—Editor.

Rickey:

The magazine has certainly shown a constant month by month improvement. Very noticeable, and is a dandy today. Keep it up!—Bob Cowan, La Grange, Ill.

● Of course this is the kind of letter we like to get. Incidentally, Bob's recent-

ly moved to Illinois from Louisiana and if he hasn't frozen to death, we hope that he has already found some good dancing.—Editor.

Dear Rickey:

Can you tell me why there is an increasing number of callers who give the dancers a cue word and then give a command that is entirely different? Are they trying to be "cute" or to get the dancers' attention? I can understand that it would be permissible for a caller who is calling an entire program to use it in case his dancers are getting ahead of the calls. At a festival there is nothing that can destroy my respect for a caller as quickly as:

**Circle eight and around you go  
And break it up with a CORNER SWING**  
or

**Ring ring pretty little ring  
Break the ring with a DO SI DO**

I heard one caller at a recent state festival pull this sort of thing three times in one dance—Wanda Callahan, DeQueen, Ark.

● Well,—people will be people and there's not much you can do about it. For my personal opinion of such stuff, see page 29 of my book on calling.—Editor.

Gentlemen:

Wonder if you know of any other callers in the Naval Service who have records and PA system with them? I am sure Michael Herman would be surprised at the extent some of his records have traveled. While undoubtedly his records have a world-wide market, the ones I own have been used in Massachusetts, New York, New Jersey, Pennsylvania, Virginia, Cuba, Haiti and now Florida, as well as on the high seas (the latter mainly for listening pleasure only). If conditions on my new ship permit, they may go with me for even more traveling—Ernie Anderson, Lt. (JG)., U.S.S. Monterey.



# Product Reviews

## ANNOUNCING A NEW SERVICE

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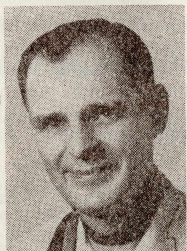
attached to small sliding grippers which can be slid away from the cartridge. Remove these two wires and their clips. You will now note that there are two small crews holding the cartridge in place. With a sewing machine screw driver you can remove the cartridge. Mail the cartridge to us. If it needs a needle, we will replace the needle and mail it back to you.

Most sapphire replacement needles cost about \$1.00 to \$1.50. If the crystal is defective, the cartridge is then not repairable. We will replace it with the proper replacement cartridge to fit your machine. The cartridge's average price is about \$4.50.

For you mechanically-minded people who are able to note the type number of your cartridge: if you are sure your cartridge is defective, just send us the cartridge type number and the name of your machine, and by return mail we can send you the replacement unit.

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# COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Mar. 11. Dillsburg, Pa. Callers' Jamboree, Dillsburg Comm. Hall.
- Mar. 12. New York City. FD House, 108 W. 16th, 7 p.m. Ralph Page, caller.
- Mar. 13-14. Houston. 5th Ann. Spring Fest., Coliseum. 2-5, 8-12 each day.
- Mar. 14. Orlando, Fla. Central Fla. S&FD Roundup, Mun. Aud. 8:30-12.
- Mar. 16. Lemoyne, Pa. 3rd Caller's & Dancers' Jamb, Lemoyne Roller Rink, 8:30-12.
- Mar. 20-29. Cleveland. SD Exhibition at 16th Ann. Amer. & Can. Sportsman's Vacation & Boat Show, Public Auditorium, Rickey Holden, caller.
- Mar. 21. Needles, Calif. Spring Roundup.
- Mar. 21. Saginaw, Mich. Saginaw Valley Callers' Ass'n 3rd Ann. Festival.
- Mar. 21. Altus, Okla. Southwest Okla. Dist. Spring Festival, Armory, 8 p.m.
- Mar. 27. Hamilton, Ontario. SD Festival, Memorial School, 8:15 p.m.
- Mar. 27-28. Childress, Texas. Greenbelt SD Ass'n. Spring Jamboree.
- Mar. 27-28. Las Cruces, N. M. State Fest.
- Mar. 27-29. Kansas City. 2nd Ann. Nat'l SD Convention, co-spon. by Heart of America SD Fed., K.C.SD Ass'n, Auditorium, all day each day!
- Mar. 28. Philadelphia. Aft. workshop & Eve. SD, City Ctr. YWCA, 20th & Chestnut Sts. Mac McKenrick, caller.
- Mar. 28. Tulsa, Okla. Northeast Okla. Dist. Jamboree, Fair Grounds Arena.
- Mar. 28. McCamey, Texas. Permian Basin SDA dance.
- Apr. 8-11. St. Louis. 18th Ann. Nat'l Folk Festival, spon. by Globe-Democrat.
- Apr. 9. New York City. FD House, 108 W. 16th, 7 p.m. Ralph Page, caller.
- Apr. 10. Baldwin, Kansas. 3rd Ann. Jamboree, spon. by Heel & Toe SD Club, Baker Univ. Gym.
- Apr. 10-11. Lexington, Ky. Kentucky Folk Festival, Univ. of Ky.
- Apr. 10-11. Kent, Ohio. SD Festival, Kent State Univ. Rickey Holden & Frank Kaltman, callers.
- Apr. 11. Tampa, Fla. 1st statewide Florida S&FD Fest., State Fair Grounds Stadium, co-spon. by Fla. S&FDC&TA & Tampa Rec. Dept.
- Apr. 11. Baton Rouge, La. South La. SD Council Spring Fest., Harding Fld.
- Apr. 11. Albert Lea, Minn. SE Reg. Fest.
- Apr. 11. Ardmore, Okla. Southern Okla. Dist. Fest., Civic Aud., 2 p.m. to 8 p.m.
- Apr. 11. Enid, Okla. Northwest Okla. Dist. Festival, Amer. Leg. Hall.
- Apr. 11. Austin, Texas. Mid-Tex SD Ass'n Membership Jamboree.
- Apr. 13. Harrisburg, Pa. Callers' Jamboree, Lemoyne Skating Rink, 8:30.
- Apr. 14. Toronto. SD Festival, Mutual St. Arena, 8:30 p.m.
- Apr. 16-18. Berea, Ky. Mountain Folk Festival, Berea College.
- Apr. 17-18. Columbus, Ohio. Ohio State Folk Fest., Men's Gym., O.S.U.
- Apr. 18. Winnipeg, Man. Manitoba F&SD Fed. Jamb., co-spons. by Winnipeg Jr. C. of C.
- Apr. 18. White Plains, N.Y. Westchester SDA 5th Ann. Spring Fest., Country Ctr. Aud., 8-12. Rickey Holden, caller.
- Apr. 18. St. Louis. 5th Ann. SD Jamb. of Grtr. St. Louis F&SD Fed., Winter Garden. Al Brundage, caller.
- Apr. 24-25. Worcester, Mass. 9th Ann. New England Folk Festival.
- Apr. 25. Topeka, Kan. Kansas Callers' Ass'n State Fest., Mun. Aud.
- Apr. 25. Oklahoma City. Central Okla. Dist. Jamb., Mun. Aud.
- Apr. 25. Houston. Couple Dance Festival, Mason Pk. Rec. Bg., 2-5, 8-11.
- Apr. 25. Texarkana, U.S.A. Four States SDA 2nd Ann. Spring Fest.
- May 1-2. Corpus Christi, Texas. 4th Ann. Buccaneer Days SD Fest.

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## Roving Editor from 8

does our covers) but a few jillion of those tough Texas "flu" bugs changed all my plans during the last week of my stay.

### The Houston Festival

The first big square dance Festival I ever attended was in Houston on March 31, and April 1, 1950. Somehow first impressions always linger the longest and this Festival is one of the most pleasant square dancing recollections. It was hot and humid both evenings yet you forgot the discomfort dancing to Brundage, Greggerson, Holden, Journell, Kaltman, Knapp, Rogers, Smith, Sumrall, and Warrick, just to name the better-known of a total of 45 callers. The floor at the coliseum will accommodate about 2000 dancers. To permit the many visitors room on the floor to dance, the Houston square dancers sat out most of the dances, foregoing their once-a-year opportunity to dance to these many excellent callers. Again this year on March 13th and 14th they will have their great Spring Festival. Go, if you can, prepared

for two big big evenings of music, dancing, gaiety and true Texas hospitality. Workshops in the afternoons—if the evenings aren't enough. I might add that about 24 dances (12 groups of 2 each) is what they consider a good evening's dancing.

### Couple Dancer from 5

A good dance will spread after time and use have proven its worth. As in all fields, the good remains and is used for many years; the mistakes add to our knowledge through their faults so we don't keep making the same mistakes. We gain in experience by learning many and forgetting some.

This preliminary survey has shown me no immediate answers to the present problems in the round dance field. I feel that time alone will be the deciding factor on new dances, and that well trained dancers will continue to enjoy their dancing.

What do you think? Let's have some more opinions from the floor.

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# New Periodicals Received

**Square-N-Round.** vl— ; Jan. 1953— .  
Published by Black Mountain Records, 4247  
Walnut Ave., Long Beach 7, Calif. monthly,  
\$2.00 per year, 25c per copy.

This is the outgrowth of the mimeographed  
quarterly issued last year by the editor, Les  
Gotcher, which contained nothing but the  
latest "new" California rounds and squares.  
Now backed by the three Black Mountain  
Record partners, the new format includes a  
good-looking printing job, special pages for  
teen-age and Negro square dancers, and  
promises of at least "75 squares rounds and  
breaks", square dance news from every-  
where, and "at no time to let these things be  
crowded out by adds".

Pictures are used quite extensively, and if  
you want your favorite original call published  
alongside your picture, here is the place to  
send both. With a tremendously impressive  
list of Associate Editors from many states, a  
considerable amount of factual news has been  
gathered. It is especially interesting to read  
about the very many activities of the staff  
members.

If you want to know what's happening in

a large part of California, and in a great  
many other areas also, here is the magazine  
for you to read. We wish this newest printed  
periodical everything it deserves, and sincere-  
ly trust it lives up to its sub-title, "The Only  
International Square & Round Dance Maga-  
zine of It's Kind"!

—John Eggleston

**Two More Twos.** vl— ; Feb. 1953— .  
Published and edited by the Newsoms and  
the Townsmins, Box 3552, Station A., El Paso,  
Texas, monthly, mimeographed, \$1.50 per  
year, 25c per copy.

Local El Paso and surrounding New Mex-  
ico-West Texas area news; some calls.

**Folk Dance Bulletin.** vl— ; Sept. 1952— .  
Published and edited by Eugene Tso, 552  
Riverside Dr., New York 27, N. Y. monthly,  
mimeographed, \$2.00 per year, 25c per copy.

Devoted entirely to dance directions, approx.  
4 each issue. Contains free throwaway sup-  
plement with news of editor's "Cosmopolitan  
Folk Dance Group".

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- 2002 Nellie Was a Lady  
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- 2004 Yankee Doodle  
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- 2201 Bully of the Town  
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- 2202 Nellie Was a Lady  
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# SQUARE DANCE --



Add to the list of gala events for dancers, such as Square Dance Jamborees, Festivals, Stompedes, Round-ups etc., a new-comer to the scene—the Round Dance Carnival or Couple Dance Festival (depending upon where you live). ST. LOUIS, MO., recently staged a successful Round Dance Carnival, under the direction of Lucyan Ziemba. Program was a mixture of old and new rounds, plus twelve mixers, and dancing was brisk from 9 until 11:30, when time was taken out for a buffet supper and then a couple of more hours of dancing. Now comes word from HOUSTON, TEXAS, that the five Houston Couple and Folk Dance Clubs, with the Parks and Recreation Dept., will hold a Couple Dance Festival on April 25, with a workshop in the afternoon, and general dancing and exhibitions in the evening

... New officers of the Greater Hartford Square Dance Club of the Y.M.C.A., in HARTFORD, CONN., are Chuck Lawrence, pres.; J. Bard McNulty, vice-pres.; Terry Cadieux, sec.; Victor Harris, treas.; Elsie Dolliver, asst. sec.-treas. and Gloria Hemmings, member-at-large ...

The First Statewide Florida Square and Folk Dance Festival, to be held in TAMPA, FLORIDA on April 11, will have as honor guest Dr. Lloyd Shaw ...

LAPORTE, INDIANA, announces the formation of a new square dance club. For information, get in touch with Mrs. Mary Leckrone.

The SOUTHERN ILLINOIS area has found square dancing on the increase, due to a fine policy of helpfulness on the part of the Circle Four Club of MARION. Started by "Casey" Libnock and wife Ray with a couple of squares or so of friends, Circle Four has developed some fine callers, notably Joe Haase and Jim Bennett, and additional groups have formed rapidly ... In JOLIET, ILLINOIS, the Park District and Recreation Department sponsors square dances every Wednesday and Thursday ... In PRICE, UTAH, the Whirlaway Square Dance Club dances every Saturday night and invites guests to dance with them ... The 19th Annual National Folk Festival in ST.

LOUIS April 8-11 will this year feature the States, of the Louisiana Purchase (Louisiana, Missouri, Arkansas, Nebraska, Oklahoma, North Dakota, South Dakota, Montana, Minnesota).

Latest wrinkle in the sometimes gnarled California square dance picture is a very clever merchandising idea: there is now a store which specializes in "used square dance toggery". They'll either buy or take it on consignment. Only stipulation is that it must be clean ... Dancers at the BOSTON, MASS., Y.W.C.A. paid tremendous tribute to Ralph Page recently on the occasion of the tenth anniversary of his dances there. As many of the old timers as could come, did; others sent messages. The Y dances have become an institution around Boston, and one closely linked with Ralph's ability as a caller and personality as an individual

... In LONG ISLAND, the Rockaway Square Dancers Association has initiated a square dance announcement service, whereby all members of the Association are kept informed of square dance activities in the area. Caller Don Flaster has also instituted classes, and plans are being made to sponsor dances from time to time ... Don Armstrong of TAMPA, FLORIDA, has been signed to a recording contract with Windsor records (first release "Down South" and "Put on Your Old Gray Bonnet" now available) and Ed Gilmore of YUCAIPA, CALIF., has just signed with Decca.

The Square Dance Association of WISCONSIN issues a yearly handbook which is very valuable both to residents and people who plan to travel in Wisconsin. The 1953 edition may be obtained from James B. Cecil, 4216 N. Newhall St., Milwaukee. (Enlose two bits please). Milwaukee Polio Benefit Dance sold 6000 tickets, and 38 dancers came 125 miles from Green Bay to join the throngs on the floor ... In ALBANY, NEW YORK, Reuben Merchant and the Hoedowners have a public square and folk dance every Friday night at St. Paul's Parish Hall ... PENSACOLA, FLORIDA, has a city wide square dance council composed of the city's clubs, affiliated with the Recreation Dept. To dance there, just phone the Recreation Dept.



## NO MATTER WHERE YOU LIVE

You can conveniently reach one (or more) of these summer schools!

AMERICAN SQUARES Magazine thinks you should start planning your vacation early. In line with our editorial policy of bringing the best available to our readers, we now go all out and say you cannot find a better square dance vacation school than one of the following.

### **SQUARE DANCE DUDE RANCH, Medina, Texas**

**June 8 thru 13**

For the past two years Mr. and Mrs. Steve Ward of New Jersey have flown to Texas in order to spend this week with us in the beautiful Hill Country of Texas. They like the luxury Dude Ranch, the wonderful people they have met and the square and round dance fun under the instructorship of Frank Kaltman and Rickey Holden. For further information write Rickey Holden, 136 E. French Pl., San Antonio 12, Texas, or write AMERICAN SQUARES Magazine.

### **TRI-STATE SQUARE DANCE SCHOOL, Evansville, Ind.**

**June 15 thru 20**

There isn't a much prettier spot in the Tri-State area than Bauer's Grove, and nowhere are there two better-liked people than Ray and Genevieve Bauer. Add the faculty of Olga Kulbitsky, Rickey Holden and Frank Kaltman, and you see why last year's students are already making reservations to come back. For information, write Ray Bauer, Route 5, Box 239A, Evansville, Ind., or write AMERICAN SQUARES Magazine.

### **WOODWARD BARN COUNTRY SQUARE DANCE CAMP,**

**Lake Metigoshe, North Dakota**

**July 27 thru Aug. 1**

Lynn Woodward has moved the friendliness and good dancing of his Minneapolis Barn, — for one week at least! This year he and Maudie will be up near the Canadian border, in a wonderful spot where all the students are housed on the grounds. If you get tired of square dancing you can always swim or go fishing! With the Woodwards will be Frank, Olga and Rickey. Write to Lynn Woodward, Route 4, Minneapolis 20, Minn., or write to AMERICAN SQUARES Magazine..

## AND THE NEW ONE THIS YEAR

### **STOKES FOREST, Branchville, New Jersey**

**Aug. 29 thru Sept. 7**

This school will be held at one of the finest summer camps available in the East, with the full facilities of the New Jersey State Conservation Camp at Stokes Forest making a perfect vacation possible. The faculty includes such noted leaders as Vyts Beliajus, international folk dance authority, and Harold Harton of Ontario, Canada; also Rickey, Frank, Olga and others. **College credit may be obtained for this course**, which is under joint sponsorship with the New Jersey State Dept. of Education. Additional faculty members will be announced in the near future. For complete information write to Frank Kaltman, 1159 Broad St., Newark 5, N. J., or write AMERICAN SQUARES Magazine.

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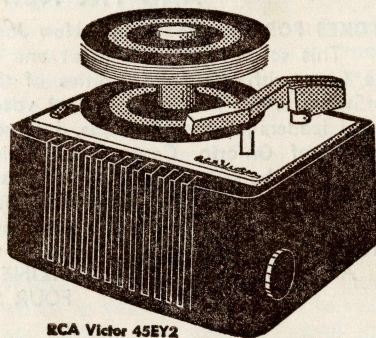
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